

## THIS WEEK'S ATTRACTIONS.

SALT LAKE THEATER-Madame Mantelli and company in grand opera, Monday and Tuesday; Joseph Jefferson, Jr., and William W. Jefferson in "The Rivals," Wednesday: William Collier in

"The Dictator," Friday and Saturday, GRAND THEATER-Black Patti trou-badours, Monday, Tuesday and Wednes-day; "Over Ningara Falls," Thursday, Friday and Saturday.

Friday and Saturday.

The Italian mezzo-soprano, Mme Mantelli, and her company, will appear at the Sait Lake theater next Monday and Tuesday nights, in grand operas. On Monday night a complete performance of "Il Trevatore" will be given, with Mme Mantelli as Azucena, and on Tuesday night the best acts and scenes of "Faust" and "Carmen" will be presented, with Mme Mantelli as "Carmen" and Mme Noldi as Marguerite. Each opera will be presented with elaborate scenery handsome costumes and an augmented orchestra. The pleasure will be heightened by the fact that they are sung entirely in English.

Mme Mantelli, the prima donna, who appears at the head of this company, made her professional debut at the age of 16, appearing in a tour of Milan Rome, Naples, Venice and other Italian clies. Her career now fixed, she appeared as leading mezzo-soprano at the San Carlos theater, Lisbon. She next appeared at Buenos Ayres, South America. Returning to Italy at the age of 22, she became the leading mezzo-soprano at the San Carlos theater. A season later her fame reached Maurice Grau in New York, and he made a journey to Italy to hear her sing. The result was a five years contract as leading mezzo-soprano of the famous Metropolitan Opera-House company in New York. At the conclusion of her New York contract Mantelli made a tour of the principal cities of Europe with Sig. Tamango, winning fresh laurels in Paris, Berlin, Vienna, St. Petersburg and elsewhere.

Joseph Jefferson, Jr., and William W. Jefferson will appear at the Sait Lake theater on Washington's Birthday in Richard Brinsley Sheridan's three-act comedy, 'The Rivals,' in which their father won such fame.

On the occasion of the first production of "The Dictator" at the Criterion theater in New York, Richard Harding Davis, the author, was stopped at the door of the theater by a friend who asked him what sort of a play "The Dictator" his new effort, might be. Its premier was to be given that same night. Mr. Davis, with a quizzical look, answered. "Well, we got a laugh out of the orchestra this afternoon."

we got a laugh out of the orchestra this afternoon."

During the long engagement of William Collier in "The Dictator," which followed at the Criterion theater, this quaint comedian was greeted with shouts of laughter. Mr. Collier has been made to feel that he has been admirably fitted with a part in every way adapted to him. The comedy le bright in its lines and breezy in temper, it deals with American consuls, extraditions, treatles and tin-soldier revolutions so much that it is decidedly of interest. Mr. Collier makes his first appearance her in "The Dictator" at the Sait Lake theater February 24 and 25.

The story centers about Brooke Travers and his valet, who leave New York to escape prosecution. Travers had knocked down an impudent cabman, and, believing him to be dead, fied the country. On the steamer bound for Porto Banos, Travers meets Col. Bowle, an adventurer who is going to the little Central American republic as United States Consul. But when they reach port, the Colonel learns that there is a price on his head, so he does not go ashore. Travers Molunteers to impersonate Bowie as Consul, and before he gets through has a revolution all his own. . . .

The Black Patti Troubadours will be at the Grand Theater the first half of the

week. Four new features in this season's per-Four new features in this season's performance are "Looney Dreamland," a musical skit on Coney Island: "Pastimes on the Plantation," an exposition of plantation scenes, dances and sayings of the genuine darkey, a spectacle of the "Glory of the Fair," and the "Offenbach Review," embracing fascinating Parisian melodies selected from the "Grand Duchess," "La Perihole," "Geneive de Brabaut," "Girroffe Girroffa," and other operas by Offenbach Black Patti and a quartette, assisted by the "Dixie Chorus," will give voice to the singing opera features.

tures.

The finale of the first part is called "Give a Chicken One More Chance," sung by James Crosby and company, with a principal who is six feet four inches in principal who is six feet four inches in height, dressed in a chicken costume. In the "Pastimes of the Plantation," some of the old-time Southern meiodies will be rendered, including "Divie," "Good Old Georgia," "Carry Me Back to Old Vir-ginia," "The Essence of Old Virginia," "Suance Riber," "Old Kentucky Home," "Massa's in the Cold, Cold Ground" and "My Maryland." 'My Maryland."

Niagara's rushing waters and the terrific roar of the falls, Lake Chautauqua, an Indian village, and Pan-American expesition buildings are all depicted in the melodrama, "Over Niagara Falls," which will be presented at the Grand Theater Thursday, Friday and Saturday. Trilling excitement runs high, especially when the heroine, encased in a barrel, is dushed over the Horseshoe falls.

Those who have visited the real Niagara will appreciate the reproduction of the falls, while those who have not been so fortunate can form an idea of its magnitude and grandeur.

Harry Corson Clarke will bring his stock company to the Grand Theater for a live weeks' engagement, beginning Monday, February 5, in 'What Happened to Jones.' The company is adequate and an even performance of good quality is the result.

. . . William W. Jefferson repeats a story told by his father, Mr. Joseph Jefferson. Many years ago, when the latter was quite a young man, he assisted at an entertainment for the benefit of the hospital fund at a small town where he happened to be stopping during the summer. He happened to be the only professional on the bill, and in telling of the performance he said:

"Yes, for local telent, it was a first-rate."

Yes, for local talent, it was a first-rate entertainment, and we made several bundred dollars for the hospital fund, but there was one little hitch. The town un-tertaker was down for a tenor solo, and he insisted on singing 'I'm Waiting for Thee.'"



Justified by the fact that "Mother Goose"
—which is the greatest of the Drury Lane
Theater (London) apectacles—is conceded
to be a colossal stage presentation. Each
of its three acts, it is said, contains more
gorzeousness in spenic display and superb costumes than any production of its
class ever shown here. The cast appearing in "Mother Goese" is the original
one, the principals being Joe Cawthorne,
Harry Kelly, W. H. Magart, Neva Aymar,
Corinne, Edita St. Clair, Edith Hurchins,
George Clemett, Charles A. Fuller, Walteer Stanton and Dawe Dawes Seymour,
Allan Ramsay and Harry Wigley. Justified by the fact that "Mother Goose Allan Ramsay and Harry Wigley

Maude Adams recently purchased the Maude Adams recently purchased the residence adjoining her home on Forty-first street. New York, and this summer will remodel both houses so they will be made into one handsome residence. The combined property is worth over \$100.00. The deed for the property were recorded in the actress' legal name, Maude A. Kiskadden.

William Faversham is to leave the employ of Charles Frohman temperarily and appear as the star in "The Squawman," under the management of Liebler & Co. They play was written by Edwin Milion Royle, and tells the story of an Englishman who goes West, marries an Indian girl and then takes her to England and tries to introduce her into fashionable society. They play will be shown in New York on Easter Monday.

York on Easter Monday.

William H. MacDonald, for many years one of the proprietors of the Boetonians, is a new recruit in the vaudevilles. He is doing a musical playlet called "A Highwayed Highwayman," and is assisted by Adele Rafteer, Guy Bartlett and Guelma Baker. Mr. MacDonald's role is Dick Turpin, who is celebrated in a certain order of English literature as a handsome and heroic highwayman. Henry Clay Barnabee, who was formerly Mr. MacDonald's associate in the management of the Bostonians, is still disabled and incapable of doing stage work. A benefit for him is taked of in New York. He is poor but not uncheerful, and although in his seventy-second year he remains hopeful and optimistic. It appears that music hath charms to soothe a sick pillow and a broken leg, as well as the savage breast.

Edwin Milton Royle and George V. Ho-

Edwin Milton Royle and George V. Hobart have been engaged to write a must-cal comedy in which Marie Cahill will star next scason.

"Joseph Entangied," with Henry Miller in the title role, has proved only mildly successful, and it will be recalled by Mr. Charles Frohman, who has a new play for Mr. Miller. The new plece is to be presented for the first time in Washington shortly.

Anna Held will soon begin a tour in "Papa's Wife."

"Papa's Wife."

Ida Conquest's next venture will probably be "The Lightning Conductor," which is being dramatized by Edwin Milton Royle.

Royle.

The attractions at the legding New York theaters last week included "Humpty Dumpty" at the New Amsterdam, Ada Rehan at the Liberty, Ward & Vokes at the New York, E. S. Willard in "The Brighter Side" at the Knickerbocker, Mrs. Leslio Carter in "Adrea" Belasco's, Maudo Adams at the Empire, Arnold Daly in "You Never Can Tell" at the Garrick, "Fiquet" at the Savoy, "Mrs. Leffingwell's Boots" at the Lycsum, Mrs. Fiske in "Leah Kleschna" at the Manhattan, Henrietta Crossman in "Sweet Kittie Belairs" at the Academy, Francis Wilson in "Cousin Billy" at the Criterion, Blanche Walsh in "The Woman in the Cane" at the Herald Square, Robert Edeson in "Strongheart" at the Hudson, "The Duchess of Danizic" at Daly's, Lillian Russell in "Lady Teazle" at the Casino, Jeff De Angelis in "Fantana" at the Lyric, Edward Terry at the Princess, Raymond Hitchcock in "The Yankee Consul" at Wallack's, "The College Wildow" at the Garden, "Mrs. Templo's Telegram" at the Madison Square, Fritzi Scheff in "Giroffe-Giroffa" at the Broadway, "It Happened in Nordland" at Lew Fields's, and "Buster Brown" at the Majoxtic.

Miss Viola Gillette is singing the prima donna's role in "The Girl and the Broadway."

Misa Viola Gillette is singing the prima donna's role in "The Girl and the Bandit" at the Studebaker theater. She has to carry most of the operatic honors of the piece alone, for when she is not on the stage the slap stick and the musical comedy clown perviade it to the extinction of opera—Chicago Record-Heraid.

ber shop to get a shave. After the ton-sorial artist had completed his ministra-tions and D'Orsay had left the chair, a traveling man, the next in turn, appropri-ated it, and, turning to the man with the razor, said. "Say, do you know who that was you fust shaved"

No, sah," replied the barber, "I dun-

Well," replied the drummer, "that is Lawrance D Orsay, the Earl of Paw-Is dat so, sah? Well! Well! I se often

seen him on de stage, but die is de fust time I ever had de pleasure of meeting him socially!"

Clay Clement, who left the stage a cou-ple of seasons ago to go "back to the farm," has wearied of bucolic existence and will return to the stage. He will be starred in a new play next season.

Miss Margaret Anglin and her manager Miss Margaret Anglin and her manager, Frank Perley, found that "A Wife's Strategy" was not wanted by the theater patrons, and the tour was closed in Richmond recently. This was Miss Anglin's second failure of the season, but she will try again with a third play, the title of which has not yet been made public, in Chicago, the latter part of this month.

Chicago, the latter port of this month.

"The writing of Fables in Slang' got very monotonous to me and I guess I about reached the end of my rope in that respect," remarked George Ade, playwright and author, at the Palace, says the San Francisco Examiner.

Ade has been to the West Indies and the City of Mexico with Mr. and Mrs. A. S. Laffin of Chicago and C. C. Kent of Kentland, Ind., Ade s native town. They have all decided to leave tomorrow on the Korea for a brief trip to Japan. They do not expect to remain over a week in tour in the Mikado's country, and will be back here in April.

Ade says he is writing a play for Henry W. Savage and one for Charles Froliman, Each will be a light comedy. The play for Savage was to have been mamed The Second Time on Earth. but that title has been abandoned. Neither one has been named yet. Each will have its scene laid in America.

"Of my several plays," continued Mr.

named yet. Each will have its scene laid in America.

"Of my several plays," continued Mr. Ade. "The College Widow, now running in New York, has been the most successful. Then come "The County Chairman and The Sultan of Sulta. The latter was my first effort. I tried to give it to some of my talented friends as a gift, but they would have none of it. So I first brought it ought with the assistance of an amateur company. Peggy From Paris' did very well for a summer in Boston, but New York did not take kindly to it. The Shogun' is now being presented in New York and the critica are all wrong in charging me with stealing liberally from The Mikado."

Annie Russell is to give a new play in Boston. This is "Jinny the Carrier," by Israel Zangwill, which she is to present in New York later. It was at one time intended that Maude Adams should have the part, but it was finally allotted to Miss Russell.

Eighty-six chorus girls were interviewed for the purpose of the statistician of the stage. The results and the figures may be counted as reasonably truthful, and the confessions extracted must have accom-plished a world of good for the girls. No-

As to former occupations: No occupa-ions, 92: typewriters, 14; bookkeepers, 6; rtists' models, 5, waitresses and sales-irls, 4 each, 8; teachers and book agents, each, 6; maids and women's companions, each, 6; readers, 5; hairdressers, 2; ooks and nurses, 1 each, 2; domestic, 1; obbyist, 1

cooks and nurses, 1 each, 2; domestic, 1; lobbyist, 1.

As to general facts: Number called for rehearsals, \$6; married, 20, divorced, 1; divorces pending, 6; single, 39; ages of youngest (years), 16; age of oldest, —7; estimated average age, 20; born in New York City, 8; born in other American cities, 31; born in the country, 30; born in foreign cities, 17.

The financial side: Income, twenty weeks at \$18 per week, \$300; deduced for tights, etc., \$102; balance, \$235, net income per week, \$13; weeks in rehearsal without pay, 5; owners of automobiles, 7; owners of jewels, furs, etc., 78; attend rehearsals in carriages, 7; llying in boarding-houses, 27; living in flats, 26; living in private families, etc., 32; having independent incomes, 48.

slipped and fallen on the ice over which the youngsters had been skating. "Don't cry, little one, I don't think he is hurt very much," said the comedian. "Hurt nothin'," replied the little girl. "Can't you see he has busted the ice?"

In a recent talk Nance O'Neil said:
"What is a modern woman to do without occupation? In so narrow a provincial way of living as that of Hedda Gabler, in her small Norwegian circle, this lack of occupation is a deadly thing. She is called grossly selfish—and taken scriously. My idea is that she is distinctly a comedy character. Hedda has the keenest sense of humor."

Chartes Hawtrey is telling an anecdote picked up during one of his tours in Ireland. It seems that two distinguished archaeologists made an excursion to the Isle of Arran, whore interesting remains of an archaeologist made an excursion to the Isle of Arran, whore interesting remains of an archaeological nature exist. They came across a little rough stone building and both entered into a fierce argument as to the exact century of its erection, one maintaining it was built in the fifth, and the other in the sixth century.

A native who had listened to the hot discussion suddenly broke in:

"Arrah yer honors, both of yeze are wrong. Twas put up three years ago by Patsy Doolan for his jackass."

Here is a letter from John McCullough to Joseph Haworth, dated New York. October 29, 1884, and written on paper of the St. James hotel, which was then kept by W. M. Connor, McCullough's manager in the days of the tragedian's glory and popularity. It is like a message from the dead to the dead since all the persons here named have crossed the border:

"My Dear Joe—I received your sweet letter the other morning and thank you for it. Never mind Mr. Boucleault's offer for Robert Emmet. You must write your epitaph on something higher than that. We will write ours on the immortal pages of Shakespeare. They will look better there and live a good deal longer Let me guid you up the dark, steepy path to glory, there are none that can follow you. Yours allways.

"JOHN M CULLOUGH"

This is not a hopeless contribution in the way of letter writing from a man who

This is not a hopeless contribution in the way of letter writing from a man who at 2 had yet to learn to write his name. "Guld," "steepy" and "allways," and the seeming indifference to appropriate punctuation are but specks in the primary education of one of the really finest minds of his time. of his time.

The energy shown in Blanche Walsh's new play. The Woman in the Case," is remarkable. Rarely is there seen on Brondway a piece in which a young woman has a fight with two policemen in one act and chokes another woman nearly to death in the next act.

Adele Ritchie is responsible for an epigram that is going the rounds. A party of friends were discussing a chap who was continually wishing for good things, but who never went out and hustled for them. "The trouble," said Miss Ritchie, "is with his anatomy. He has a wishbone instead of a backbone."

"The successful American plays are clean, and nothing else will succeed," says Robert Edison. "Americans will stand for any sort of immerality when it comes from France or other foreign country, but they wouldn't have it a minute of home manufacture, Besides, we are too vigorous, too virile, too physical for that kind of play writing. The subtlety of sin as presented by a French play, the coarser strain of the English or German, may be accepted, because the bad in them is, at least, slightly velled, but if the American tried to show up the subtleties he would do it in such vigorous fashion as would paralyze the plous and curi the halr of a soubrette."

A revival of Goldsmith's comedy, "She

A revival of Goldsmith's comedy, 'She Stoops to Conquer.' will be made at the New Amsterdam theater. New York, on April I', with a company that will represent substantially an "all-star" cast. Kyrle Bellew is to appear as young Marlowe, and either Arnold Daly or Henry E. Dixey as Tony Lumpkin. Louis James will be the Hardcastle, J. E. Dodson the Diggory and Clara Bloodgood the Miss Neville. Mrs. Charles Calvert, an English actress, and Frank Mills have also been engaged for the company. The production will be made by Leibler & Co. and Klaw & Erlanger, and an engagement of four weeks is anticipated. of four weeks is anticipated.

George Ade has a new story which has never been heard. It begins like this "Once upon a time there was a comedian who had a sense of humor"—and that's as far as the raconteur from Indiana ever gets with it before the members of the Lambs club rise up in weary disgust and smite him for bearing false witness against his neighbor.

n his-tremendous emphasis on 'father n his-tremenaous -New York Times

Frank O'Neill is a young English actor who was brought to this country by Hamilin, Mitchell & Fields to create a role in "It Happened in Nordland" in the Lew Fields theater. In the course of a ten minutes' conversion he has been known to drop a plut and a half of "h's." The other evening in the dressing-room, which he shares with Harry Fisher, he was experimenting with a new kind of grease paint. Taking the stick to the gus jet, he turned to Fisher and said:
"I say, old top, do I 'eat this stick?"
"Eat it? No, you bloomin' beggar, if you cat it the chances are it will kill you," announced Fisher.
"I didn't mean to eat it," responded O'Neill, "I wanted to know should I make it 'ot."

Regarding kissing on the stage, Lulu Glaser says: "There are only three men in the world who have the right to really kiss a woman—her husband, her father and her brother. I think the stage wooting of some actors is entirely too ardent and as kissing is one of the most sacred forms of salutation it is bad taste, from my ylewpoint, at least, to degrade overdoing it.

forms of salutation it is bad taste, from
my viewpoint, at least, to degrade overdoing it.

"I do not think we Americans are a demonstrative race. It is more natural for
us to feel our affection than to express it
in an exaggerated way. By the same token I believe this strong habit of repressing our feelings is one of the grandest
traits of the people of this country.

"In my mind quiet acting is the thingthe caim, natural style of diction which
is just as convincing as the "gunpowder"
school of declamation. Passionate kissing
is not at all necessary to accentuate a
love scene before an American audience.
There are more ways than by exaggerated
osculation to express one's affection. It
might be all very well in the demonstrative Latin countries, but Americans are
not a kissing race."

"Traveling in southern Kentucky a few

Miss Viola Gillette is singing the prima donna's role in "The Girl and the Bondit" at the Studebaker theater. She has to carry most of the operatic bonors of the piece alone, for when she is not on the stage the siap stick and the inusical company, recently. "A notable event" has become a stereotyped expression in announcing the arriculations, but in announcing the entriculations, but in announcing the entriculations but in announcing the entriculations, but in announcing the entriculations of the big beauty spectacle at in Denver he dropped into the local bar-

leaned out of the window and said:
'Auntie, that is awfully good chicken.
Where did you get it?'
"Slowly the tray was lifted from the
turbaned head while her fat sides shook
with laughter as she displayed wonderful
expanse of bleuspids and molars. Recovering, she said: You'se frum de Norf,
ain't you, boss?
"Yes, I am; but what has that got to
do with the chicken?
"Well, boss,' she said, 'I 'lowed dat
you was frum de Norf, elst you never
would ask a Kaintucky nigger where she
got her chicken at."

Two chorus men who had been with the

Two chorus men who had been with the "Wizard of Oz" company, but who thought to better their condition by going into vaudeville, were given a trial performance at Hammerstein's Victoria one afternoon recently. Their act was remarkably bad, and Mr. Hammerstein informed them their services were no longer required.

"All right," answered the spokesman of the team, "we'll quit, but please give us our money now." "You don't get any money," exclaimed

Managers Wagenhals & Kemper have arranged with Charles Frohman to continue Blanche Waish's engagement in New York indefinitely. The Woman in the Case' has proved such a success that Miss Walsh's road tour, which had been booked to follow her New York engagement, has been canceled. Chauncey Olcott is telling his frionds about two green youths of his acquaintance, whe having hired a horse and trap for a day's outing, found themselves at the close of the expedition confronted with the bewildering problem of reharmessing the animal. The bit proved their chief difficulty, for the horse made no response whatever to their overtures.

"Well, there's nothing for it but to wait," said one.

"Wait for what," grumbled the other.

"For the horse to yawn," replied his companion.

Gen. A. R. Chaffee, at a dinner given in an actor's honor, narrated a theatrical reminiscense of his boyhood.

"I was born." he said, "in Ohio, in the town of Orwell, and never will I forget my first melodrama, which I witnessed in the Orwell Academy of Music.

"This melodrama came very near going wrong. The villain, in the sixth act, was to be shot by twenty soldiers, and the muskets of the soldiers, through some oversight or other, were not loaded. The whole scene would have failen flat had not the resourceful and ready villain saved the day

"You can imagine the scene, the villain,

not the resourceful and ready villain saved the day

"You can imagine the scene: the villain, smiling scornfully, facing without flinching the twenty muskets, directed at his Leart by twenty determined young soldiers. The Captain stands on one side; it his his duty to give the word to fire.

"One two, three," he counts. "Are you ready, men? Then—

"The breathless assemblage, as the Captain gives the word 'Fire," hold their breath, ext citing a deafening deternation. But all they hear is the freeble click, click of the falling hammers of the unloaded guns. They look about, ready to laugh, ready to hoot, ready to boo.

"But the villain saves the day First, with a blood-curdling how!, he attracts the audience's attention to him. Then he staggers, falls heavily and throws his arms and legs about like one in the agony

staggers, falls heavily and three agony arms and legs about like one in the agony staggers, rails arms and legs about like one in the agony of death.
"I die" he cries. 'I die, perforated by a thousand bullets, but I take this opportunity of cursing with my last breath the niggardly Government that supplies its army only with air rides."

Lew Fields, the comedian, last Wednesday afternoon attended a matinee performance of a comedy which has not met with any degree of success during its New York run. As he was leaving the theater he was accosted by a friend who asked him how he had eajoyed the play.

"Well," responded Fields, "I wish I had been Metcalfe, editor of Life, about three hours ago."

hours ago."
"How's that, Lew." asked the friend, in "If I had been Metcalfe I would not have been admitted to the theater," replied the head of "It Happened in Nordland" company, as he walked slowly

According of the Chicago Inter Ocean an actor who was in the Union Square company. New York, during the season of 1852 and 1853, when Richard Mansfield first appeared as the Baron Chevrial in "A Paristan Romance," tells this of the actor as he knew him.

"Richard Mansfield was excessively earnest, excessively nervous and Irritable when on the stage, but genan and companionable when out of the theater.

"When he first played the Baron Chevrial he always had half pints of champagns in his dressing-room, and every night before he undertook the great supper scene he braced himself with one of the little bottles of wine.

"One night when I was in his room—I

mite him for bearing false witness against his neighbor.

The mysterious faculty of keeping a youthful appearance well into the meridian of life which so many actresses and actors possess received a fresh illustration the other day. Frank Deshon, who a generation or more ago used to play the part of the old miser in "The Chimes of Normandy." has come in from a season on this road with a musical comedy company, and he fold on the Rhaito the incident, which showed how lightly his years sit on him.

I was playing in The Princess Chic. he said, "and during a semi-dark scene I had a sort of wrestling bout with another character. We were supposed to receive what light there was, and it was rather essential that we did receive it, for the business was pretty strenuous, and in the dark one of us might have been injured. But one night just as the scene got fully under way, the light man switched the glim upon the leading woman, and kept it on her till the scene was over. I was good and augry, and made no bones of saying so—in fact, I called the light man a blooming incompetent. What was my astonishment to hear him muttering to one of his companions later.

"Ump, calls me a bloomin' incompetent, does he? Til have him know I worked the lights for his father when he played old Gaspard in "The Chimes of Normandy," and he never made no kick. His father was a real actor, too.

"I had to find what compliment I could in his-tremendous emphasis on 'father'"—New York Times.

When Fitch Was Broke.

Mr. Fitch was once wont to give Browning readings, and among his patrons was a little society made up of a few rhapsodical and hopeless females at Flushing, L. I. One day Mr. Fitch started to fulfill his engagement. After getting over to Long Island he discovered that he did not have the necessary 60 cents that was to defray transportation to and from his destination. To divert here, Mr. Fitch had some little, harmless idiosyncrasles and hobbies, and one of these is a thumbring. It is one of his treasured possessions. But, confronted by the situation, he decided to offer the thumb ring as security if the agent would let him have a ticket. He had luck enough to strike a good-natured agent, and to help the anxious young fellow out the security was accepted. Mr. Fitch gave the reading, received his compensation and, returning to the agent, redeemed his thumb ring.—Pittsburg Press.

Robertson's Revenge.

Robertson's Revenge.

Another of the stories that are from time to time recalled by the actors who were members of Mary Anderson's company has appeared. It relates her love of mischlef, and its account of the hoyden-like sense of humor that occasionally selzed her may surprise many who believed they knew her weil.

It was while Forbes Robertson was her leading man, according to the statement of the man who tells it, and during the last scene of "Romeo and Juliet," when the grief-stricken and frantic Juliet was bending over the body of her lover. Miss Anderson had gone through the play with the utmost sedateness, but something in the mock solemnity of her Romeo's countenance as he lay in his feigned death stirred her risibles as she leaned over him. So, moaning her broken-hearted phrases the while, she began to tickle Robertson's sides.

"The actor, between clenched teeth, begred her to forbear. But forbear she wouldn't. The prankish mood was upon her and she continued to take the reckless chance of rulaing the supreme scene of the play.

Findling that his muttered implorations

of the play.

Finding that his muttered implorations were of no avail, and seeing that he would inevitably lose self-restraint and burst into uncontrollable laughter if the torture continued. Robertson took a peculiar course, but, after all, a course that was imperative to be effectual

"He began to curse with all his might

through his teeth. He did it in a low, even tone, but his profanity was of a sort to make her hair curi.

"He had only been cursing like a rumwild bucaneer for haif a minute or so, just long enough for Miss Anderson to apprehend the terrific nature of the words that he was sending through his teeth, when she ceased to tickle him. She was in a whimsteal mood, but above and beyond all that she was a devout Catholic woman, and Robertson's little scheme won out for him the instant she grasped the meaning of it.

"She repreached him solemnly after the performance for his language, but he stood pat, and told her that that plan had presented himself to him as the only possible, way to make her desits from tickling him and spoiling the scene."—Chicago Inter Ocean.

### The Influence of the Matinee Girl.

The Influence of the Matinee Girl.

The dominant influence in Broadway is unknown, or at least unnamed, in any European country—her serene highness, the Matinee Girl What insures her her power is the possession of leisure. Mere man is too busy in the pursuit of wealth, too absorbed in the spending of it, to give over his mind and heart to any matter of the imagination. His little sister or some other fellow's little sister, his wife or his mother-in-law—for age cannot wither nor custom fade the heart of the matinee girl—does his reading for him, and tells him what plays he is permitted to take her to

what plays he is permitted to take her to.

There seems no limit to the power of the matinee girl. She is even abolishing the old-time stronghold of the ever-masculine, the bald-headed row. According to ancient standards, the musical comedy of the present hasn't a leg to stand on: Time was, and not so long ago, when man had his rights, even in the theater, and one of his rights inalienable was that musical comedy should not be so silly as to be quite without understanding. Have the heads, innocent of thatching, become covered with shame? Alas, no! is it that the matinee girl is a shepineriess of graceful proprieties? It may be questioned. The plak tights and powder-puff skirts of old evolved, through half-skirts and three-quarter-skirts, into lowing draperies a la Loie Fuller. If the goddess of the matinee girl had been propriety, surely these would have satisfied her. But the ruiling passion is no so much modesty as modistery. What Amaryllis wants is real gowns, new gowns, rich gowns, fashionable gowns, gowns like those one wears, or wants to, and plenty of them! If she has money and is planning for the winter or the spring, here are ideas in abundance. If she hasn't, she can still feast her longing eyes and nourish her soul in a discontent that is sublime. But man—proud man!—John Corbin, in Scribner's.

# "Mrs. Leffingwell's Boots."

"Mrs. Leffingwell's Boots."

Augustus Thomas made a curtain spreech after the first performance of his new comedy. "Mrs. Leffingwell's Boots" at the Savoy theater in New York. On that occasion he said that he had at first intended to have the scene in a well-known resort, but had discovered that previous plays advertising the Waldorf and Atlantic City had received no recompense, so had decided to turn his company into a problem play. The question to be decided was "Whether or not a woman, if innocent, has a right to lie about it." The play has been most successful in its New York run, and all of the critics have words of praise for it, and the almost "all-star" cast which are presenting the comedy. The cast includes Fay Davis, Margaret Illington, Jessie Busby, William Courtenay, Ernest Lanford, J. H. Barnes, Vincent Serrano and Louis Payne. A new departure in the play is the introduction of esteopathy to bring things out all right, and this is surely a queer conceit.

The story of the play hinges on a Joke played by an irrepressible youth, who puts a pair of Mrs. Leffingwell's boots on the lire escape outside Walter Corbin's window in a Bar Harbor hotel. Mr. Leffingwell finds them there and, of course, he draws conclusions which make him at once insanely jealous. Richard, the lad who plays the prank, has been injured in college, and this injury makes him a criminal. He shows this by signing the names of his friends to checks so that he can get the money to live riotously on and later burglarizes a house in which Mrs. Leffingwell, his sister Mabel, Corbin and an odd assortment of people are snowbound guests. Of course, he is captured by Corbin. Corbin and Mabel have been engaged, but have separated because of scandai arising from the discovery of Mrs. Leffingwell, who has been detained by the storm learns that Corbin is a guest at the house party which his wife is attending and arrives later, in a rage. This leaves Corbin in a said pilght, for to clear himself he must show up the crimes of the brother of the gir

# The Stage and Men's Fashions.

"It's queer," said a Fifth avenue tailor, 
"that while men look to the stage for pointers on effquette and manners, they have no use for stage fashions in dress. I have never known a style that first appeared on the stage which was copied by any fashionable tailor or men's outfitter. "In the plays now running at several of the thesters are some very distinct in-

"In the plays now running at several of the theaters are some very distinct innovations in musculine dress, but none of these novel ideas will ever be adopted by New Yorkers.

"The stage is a mirror of fashion for women only. Why this is so is more than I can explain. Even in London, where men's fashions originate, stage clothes, no matter how faultless from an artistic point of view, are never copied by the tailors. The fact is that the tallors have pre-

clous little discretion in the matter. Men would resent sartorial ideas that had been borrowed from the stage."—New York

Difficulties in Producing Ibsen's Play

To properly produce "Hedda Gabler" requires at least two years' study. It would not be extravagant to say that a play like Ibsen's 'Rosmersholm' should occupy three years' study and preparation. Ibsen's plays have proved failures in some instances because stage managers will not devote sufficient time to their study and preparation.

agers will not devote sufficient time to their study and preparation.

In this demand upon the producer lbsen stands almost alone. The plays of Sar-dou and a great majority of modern play-wrights, for instance, require no such preparation. Such plays bear the same relation to ibsen that tuneful and simple regolutes bear to the intricate, purposeful melodies bear to the intricate, purposeful scores of Wagner. The producer of the Ibsen play must understand that the drama presented is but one phase of the

whole story—the finale, the denouement. The principal characters were living the lives many years before the visible presentation, and working out the stage drama may be from childhood. To intellit gently portray those characters and conditions requires an understanding of all that has gone before. The producer must delve into the childhood of these characters, and follow their lives down to the stage drama—that is the demand bleen makes upon his stage director. It is necessary that he shall know and be abletto convey to the audience what he knows and the meaning of the drama as it is finally presented. The actors cannot always be asked to know the psychology of the parts or the drama as a whole—the stage manager must be in a position to explain the parts and to convey the ideas that Ibsen wishes to express. This is particularly true in "Rosmersholm." The drama is all but ended before the play begins. What we see in the play is the final moment. Maeterilinci's theories on the modern drama reveal this thought in its fullest expression.—Minnie Maddern Fiske, in Harper's Weekly.

## The Romantic Drama.

The Romantic Drama.

To my notion, it is a fine thing to release the minds of men and women, even for a short space of time that they are in the theater, from the petty concerns of every day existence. The romantic drama accomplishes this, and awakens the slumbering emotions precious to every man that in modern life are seldom brought to the surface.

The realistic drama presenting modern characters in present-day situations merely emphasizes the cold, barren unemotional life that we of this day and generation are obliged to live. Moreover, each play of this sort must needs have its own audience, made up of men and women whose personal experiences in life have qualified them to understand and appreciate the complexities in which the characters are placed. Plays successful in London or New York may seem stupid to audiences in other cities, and even to persons of others classes in those very same cities.

Romance, on the other hand, speaks to all humankind. It awakens hope, ambitton and courage in the heart of the youth, and to old age it comes as a grateful reminder of old dreams.

Two hundred or three hundred years herce, when time has blotted out the ugly things—which are always the little things—from the records of our generation, the great romance of American life as it is now may be written. The romance of the great emotions will endure, the realism of petty things will fade away and be forgotten.—James K. Hackett, in Chicago Record-Herald.

Monday & Tuesday Nights

MR. J. SAUNDERS GORDON presents
the Great Italian Mezzo-Soprano,

Mme. Mantelli

MANTELLI GRAND OPERATIC CO.

SIG. ARCHILLI ALBERTI, Baritone; WALTER H. WHEATLEY, Lyrio-Tenor; GEORGE VAIL, Basso, MME HEL-ENE NOLDI, Dramatic Soprano; MISS CHATTERTON HICKOX, Contralto, SIG, GAETANO MEROLA, Conductor Presenting without the ald of Chorus, but with FULL ORCHESTRA SPECIAL SCENERY AND HANDSOME COS-TUMES,

MONDAY-Verdi's, Great Masterplece

IL TROVATORE. MME MANTELLI AS AZUCENA. TUESDAY-Best Acts and Scenes of

FAUST. (MME. NOLDI AS MARGUERITE), and CARMEN. MME, MANTELLI AS CARMEN.

ORCHESTRA UNDER SIG. GAETANO

Next Attraction, Washington's Birthday -JEFFERSON BROTHERS IN "THE BIVALS."

# JONES & HAMMER, Mgrs

PRICES: Night-25c, 60c, 75c.

THREE NIGHTS, BEGINNING MONDAY, FEB. 20. Matinee Wednesday at 3 p. m. THE GREATER

Black Patti Troubadours. Presenting the ragtime opera "Looney Dreamland," and 20 Swellest Specialties.

HELD'S BIG BAND JOHN HELD, CONDUCTOR,

MR. WALTER AYLETT TYROLESE WARBLER.

MR. ZIMMERMAN,

MR. STEVENS, SOLO EUPHONIUM,

SUNDAY, at the

SPECIAL ..... "STUPENDOUS"

Is the only word which will adequately describe KLAW &

ERLANGER'S Supreme Production of the Drury Lane Spectacle

Mother Goose

Which will be presented here with the

Original Cast and Ensemble of 350

SALT LAKE THEATRE, TUESDAY, MARCH 17